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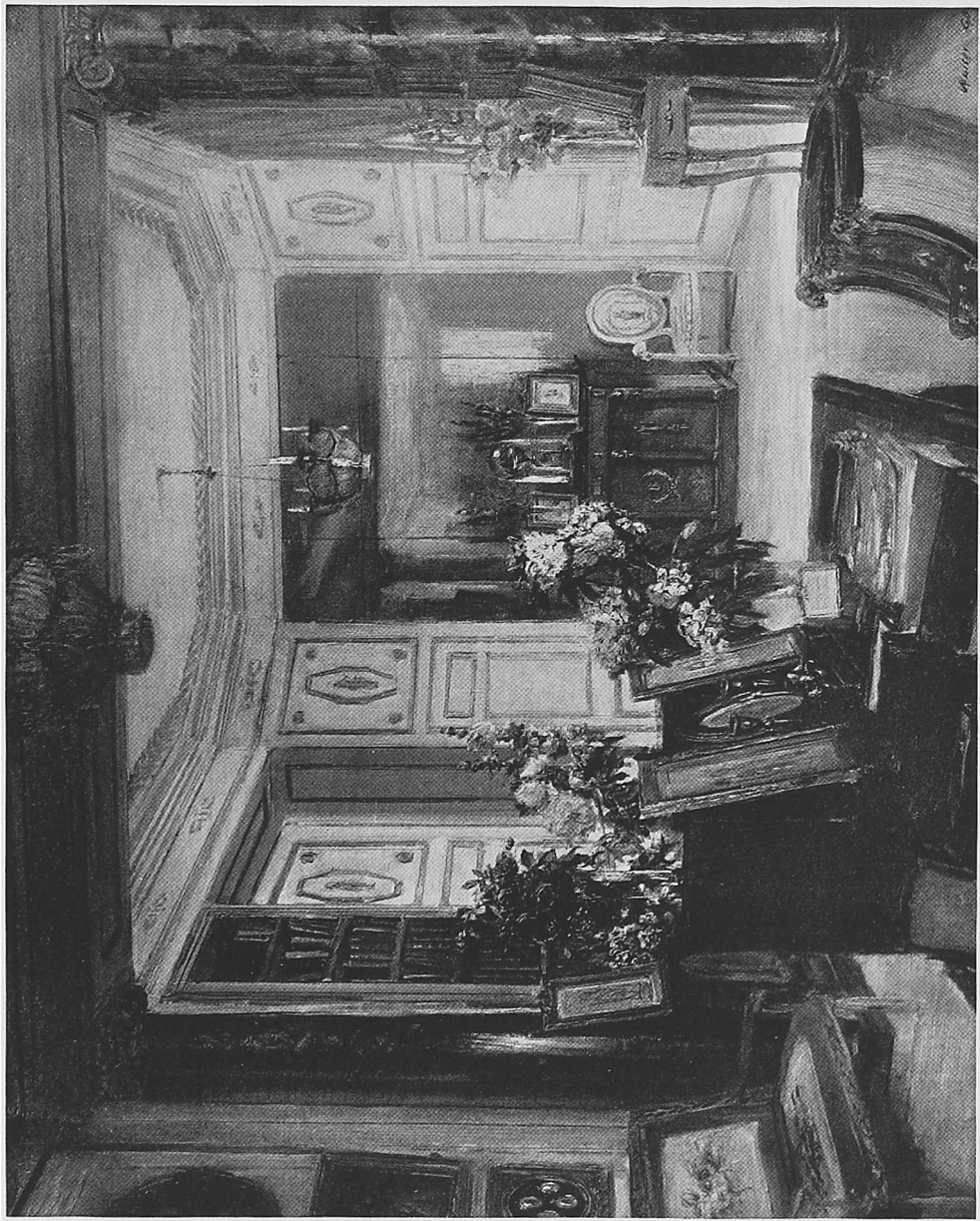
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Coombe Court, Surrey

PAINTINGS OF BEAUTIFUL INTERIORS

COOMBE COURT, SURREY

Property of the Marchioness of Ripon.

(See illustration on opposite page)

THIS is a most delightful room of the Directoire period. All the different elements which go to make up this interior have been most carefully studied and then successfully carried out, the result being not only a Directoire interior unusually fine for England, but as good an example of a Directoire room as is to be found anywhere.

The decoration while very simple, is most pure, and a strikingly beautiful effect is produced by filling an end of the room entirely with one large mirror, thus securing depth by the reflection in this mirror of the alcove which is at the end of the room outside the picture.

Even the furnishing of this interior is in the purest style. The tapestry covering on the sofa to the left also is Directoire and the quaint chair shown against the mirror seems covered with silk of the same period. As a painting, this interior is highly successful because Mr. Gay has introduced flowers, which give "atmosphere" and added colour values.

TO study interiors from photographs is rather dull occupation. Photographs of interiors, if taken by the light that comes into the apartment from out-of-doors, are apt to be light-struck in spots and so dark in others that the decoration and general arrangement is intensified where the light is and entirely lost in the more obscure portions of the picture. Flash-lights of interiors also are open to objection. In a flash-light the decoration of a room loses its softness and charm.

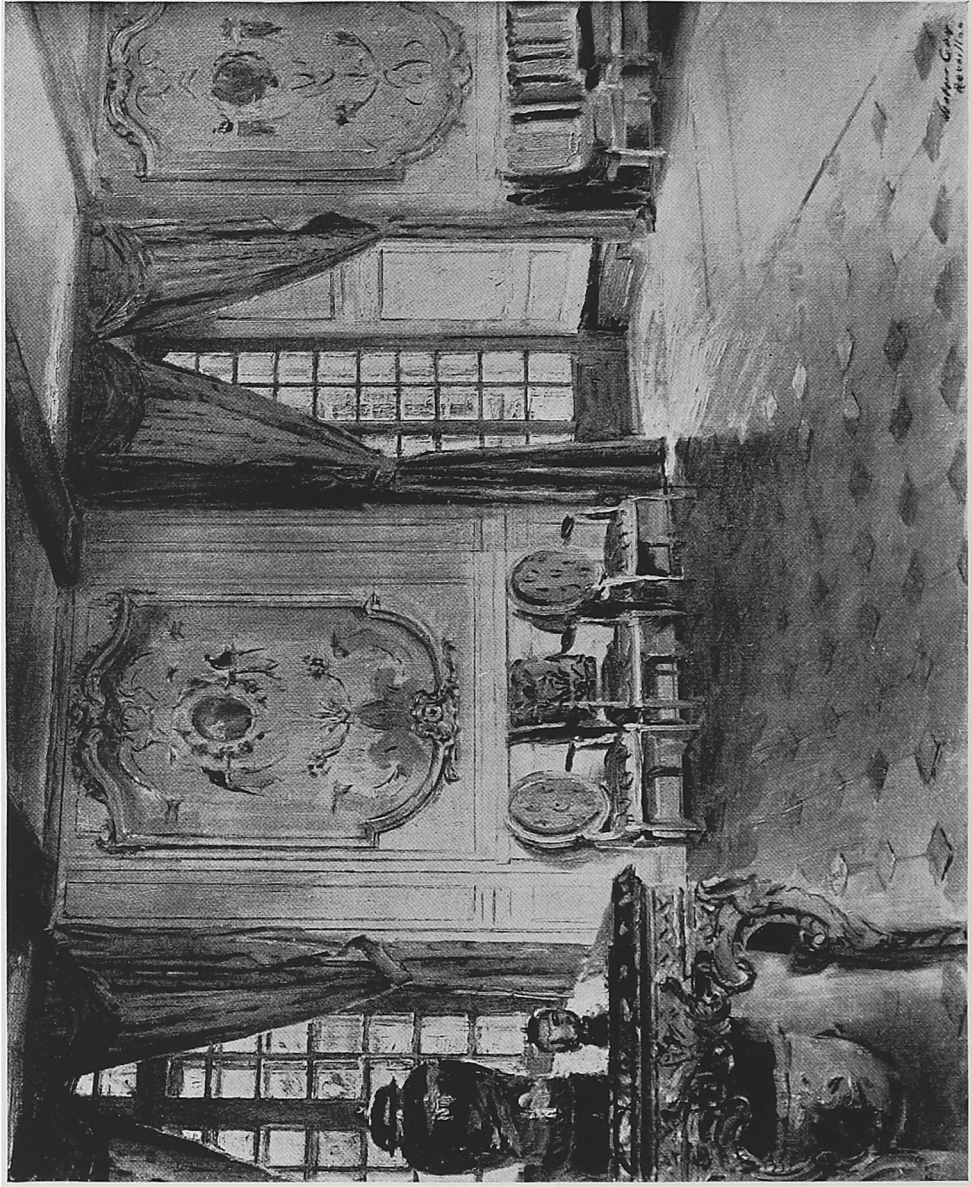
The contour of every detail is too sharp.

By contrast, it is delightful to study interiors from paintings of them made by an accomplished artist, who has elected to turn his talent in this direction. The artist is Walter Gay, an American, long resident in Paris, whose work is in the Luxembourg and the Metropolitan Museum of Art, and who also received a commission for a series of paintings of interiors from the Carnavalet Museum. Some sixty of his

CHÂTEAU DE REVEILLON

Property of Mme. la Comtesse de Beauchamp.

THE decoration is of Louis XIV period, but the chairs are Louis XVI style. The entire room seems designed for the framing of the two decorative pictures seen in the panels of the wall. There is no cornice, and the panels are placed as near the ceiling as possible so as to bring the paintings into the proper line of vision. This designing of a room for the sake of the pictures in it probably had peculiar charm for the painter, although it would fail to secure the approval of the professional decorator.

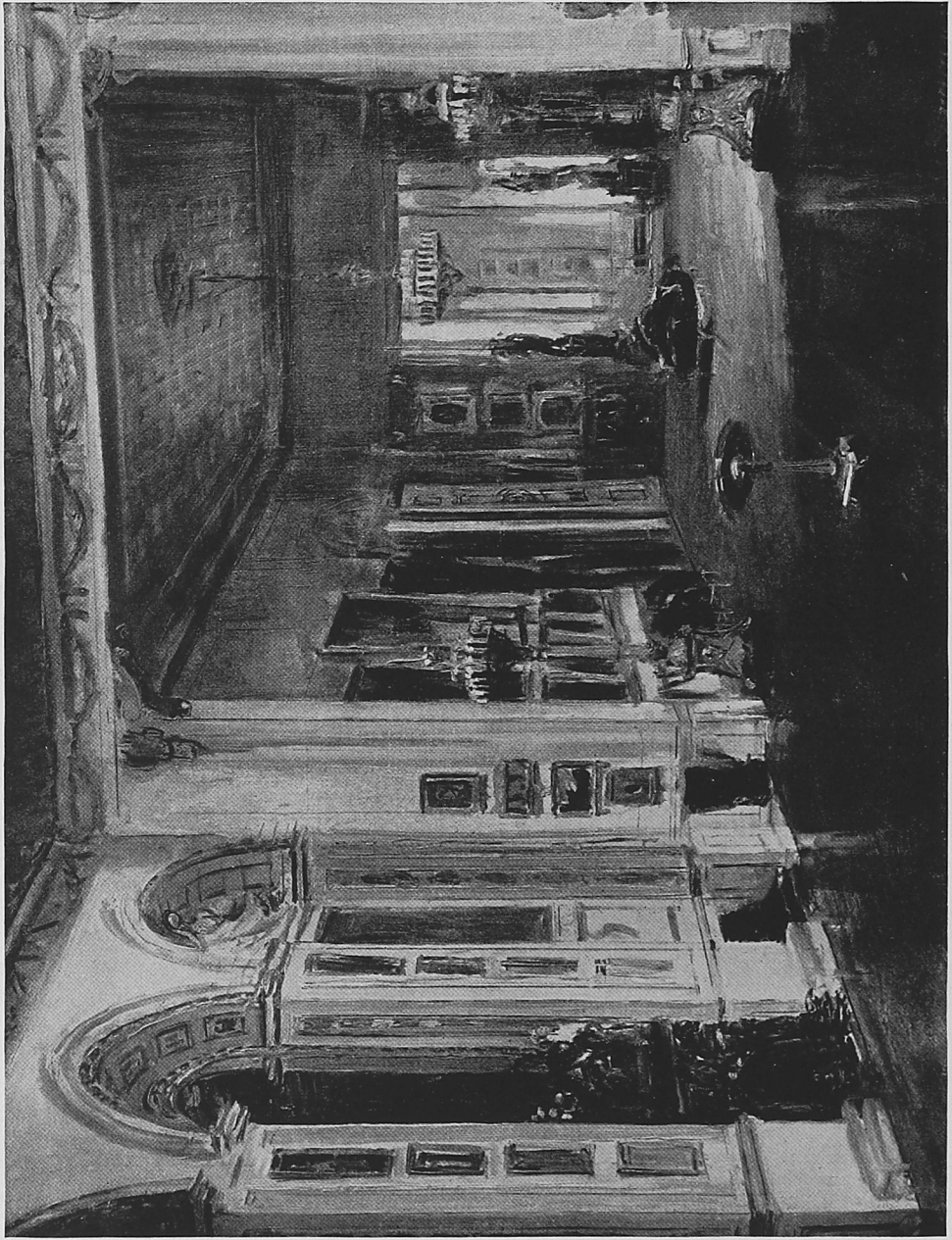


STAFFORD HOUSE, LONDON

Property of the Duke of Sutherland.

THAT portion of the interior of Stafford House shown in the illustration, is executed in what may be called an English adaptation of the Louis XVI style. In a great many points it has the feeling of a French Louis XVI interior, and in other ways a great deal of the feeling for the Georgian period. This, however, does not take away any of the charm of this most delightful interior.

The furnishing of the room is rather formal but it gave the artist the opportunity of making a wonderfully long perspective scheme with a remarkable effect of lighting at the end. Old masters on the wall give a homelike appearance to this otherwise very formal apartment.

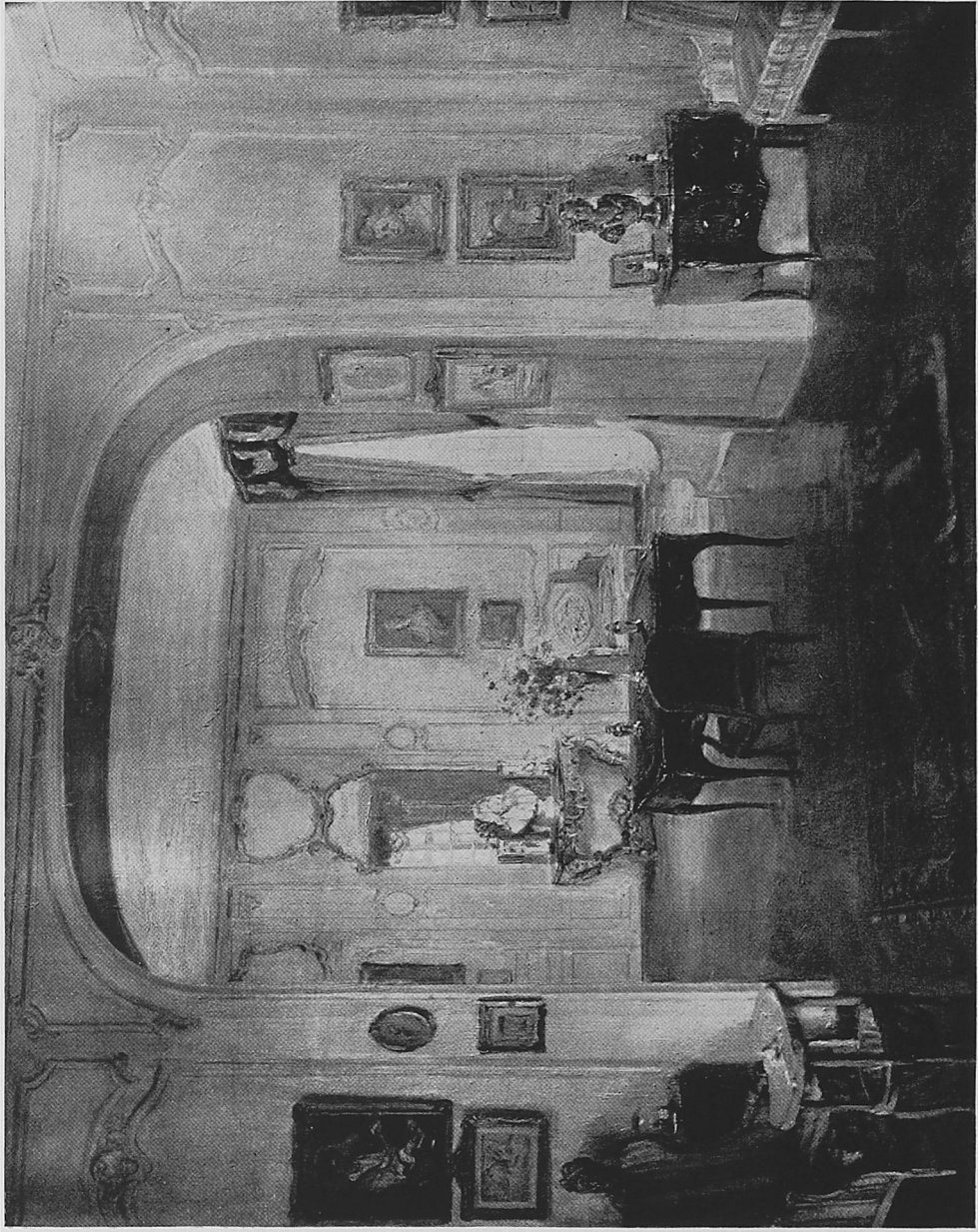


THE SALON OF THE CHÂTEAU DU BRÉAU

Property of the Grammont D'Aster Family.

THIS dainty interior is in painted wood in the style of Blondel (1705-1774). Blondel was a famous designer and an author of books on decoration of his period. This interior is taken absolutely from Blondel.

It shows a double drawing room in a very charming arrangement. In a corner next to the bergère is a lovely work-table which is used by the lady of the house. In the end wall is shown a trumeau with a mirror. Underneath this is console with a marble bust and two blue-and-white Chinese vases, which give to this end of the apartment a charming touch of colour. On the walls are paintings. One on the right looks like a Hubert Robert and the left is what may be a sanguine by Watteau.



APARTMENT IN THE HOUSE OF MARQUISE
DE GANAY

Property of Marquise de Ganay

THE woodwork in this room is of oak, carved in the decorative style of the Regence; but the furniture is of the Louis XV period. Above the dark marble mantel is a mirror framed in gilt bronze style of the Louis XIV. The furniture is beechwood covered with petit point tapestry. The rug is a fine old Savonnerie of Louis XIV pattern.

On the mantel are a bust and white marble vases. The walls are of green silk, and on a small table next to one of the chairs are a lot of small objets d'art.



paintings of interiors, nearly every one of which it was a delight to study, recently were on exhibition in the galleries of Messrs. Gimpel & Wildenstein, to whom the paintings were loaned by their owners.

The lenders included Mrs. William K. Vanderbilt, Mrs. George Fearing, Jr., la Marquise de Ganay, la Comtesse de Beauchamp, la Comtesse de Mun, the Marchioness of Ripon, Mr. Thomas F. Ryan, Mr. Archer Huntington and the Duke of Sutherland. The Luxembourg also loaned one of its Gay pictures, "Blue and White" which shows a fireplace with its marble mantel and the wall around it covered with Delft plates, jugs and other articles. Another picture by Mr. Gay from the Luxembourg is of a salon in dark yellows and brown, with figured panels in red and blue, the fireplace with gilt clock, and, as in the picture of Coombe Court, which forms the frontispiece to this article, a mirror reflecting another portion of the apartment. His third Luxembourg painting is of a room with a white panelled wall on which hangs a piece of tapestry, the furniture including an old red mahogany table and two richly upholstered chairs.

What facilitates the study of interior decoration in paintings of interiors such as come from the brush of Mr. Gay, is the fact that some of them are historic and practically all of them in good taste, and that this artist paints them with the soul of the amateur and collector. Thus the objets d'art in his rooms have the appearance and charm

of genuineness and the rooms themselves the air of reality. There is what might be called the choice of pose—the point of view from which the room is seen, and which always seems happily chosen. Moreover his pictures are painted with a suppleness which deprives their aspect of all the hardness of line and prospect one might find in the drawing or plan of a decorator, who has to concern himself with numerous details. In these works the details are by no means skimmed, yet it is the scheme, atmosphere and general style of a room that are encouraged to reveal themselves.

Henri Lavedan, writing of these interiors, says that the artist has understood that inanimate things, and especially those which, owing to their great age, have more memories, are possessed of a little soul of their own, of whose furtive fluttering he tries to give us a glimpse. These rooms seem especially painted for their decorations because they are always without human figures. And yet we almost invariably know by whom they are inhabited. These deserted rooms never give the slightest impression of being abandoned. We sit as it were in an empty room and have every opportunity to study, without disturbance from anyone, its decoration. Yet we feel the presence of someone nearby. Who has just gone out? Who is just coming in? Who raised the half-open window?

How delightful to make a study of interior decoration from paintings so charming as these! And this is why THE LOTUS reproduces them.